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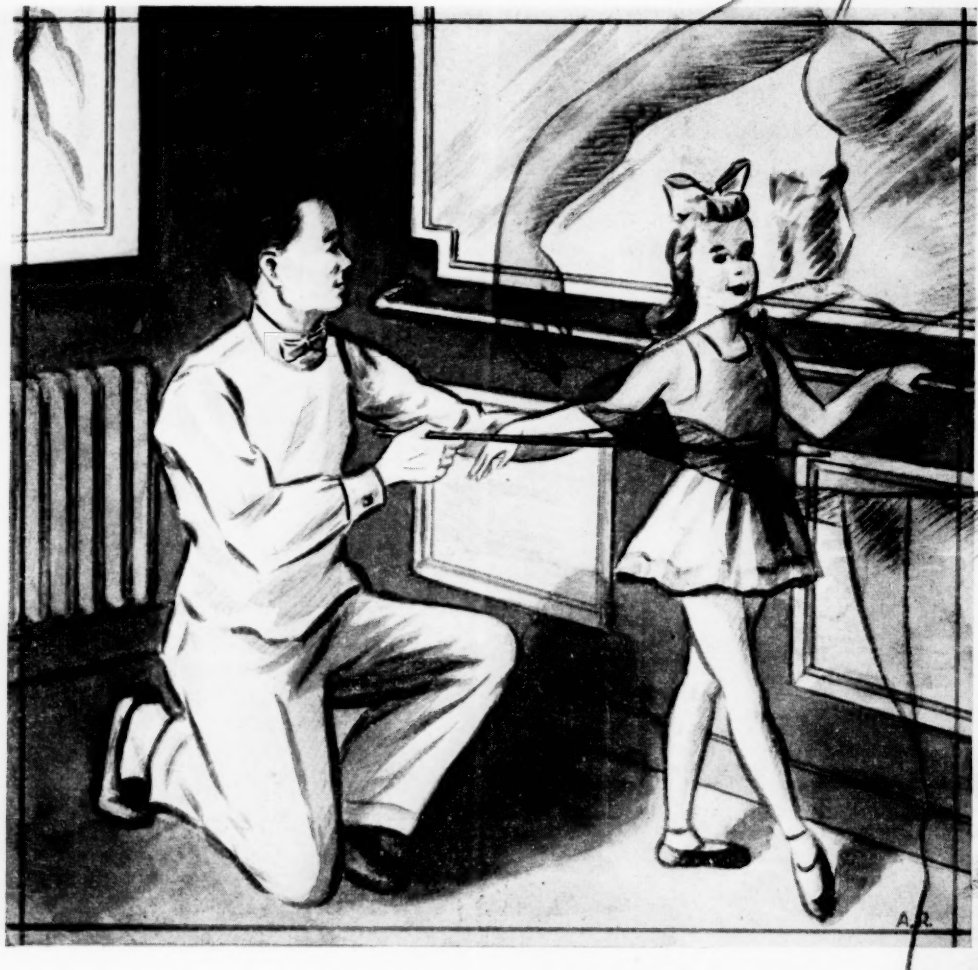

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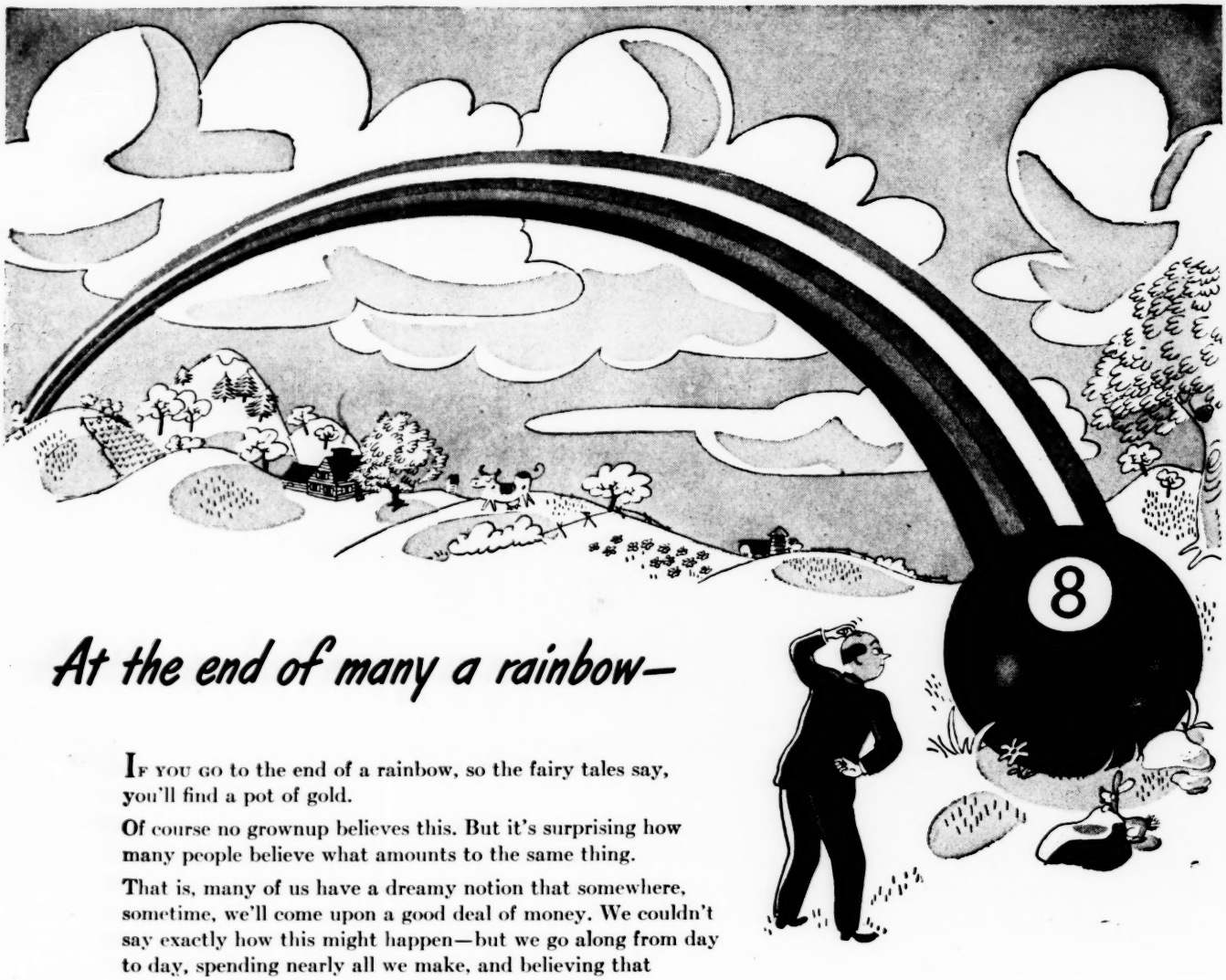

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READERS WRITE

John Chapman's article, *Those Ballet Audiences!*, written for the September issue of DANCE, is still a subject of controversy as readers continue to attack or defend it. *Editor's Note*

Sirs:

I hope that DANCE never again publishes anything so gross and so distorted in viewpoint as Chapman's *Those Ballet Audiences!*

I can understand a magazine publishing articles defending both sides of a question, but I certainly do not understand your printing an article that could not but be injurious to that very thing which is the basis for the existence of DANCE.

Mr. Chapman seems thoroughly suited for "slush work" on one of the "yellow tabloids", to be Chapmanesque, or was that where he obtained his training?

EDMOND BEAIRD
St. Louis, Mo.

Sirs:

May I add my penny's worth to the discussion of Mr. Chapman's article? As an usher for the past four years at the War Memorial Opera House in San Francisco, I have seen ballet audiences come and go. Therefore, I feel qualified in agreeing with Mr. Chapman one hundred per cent.

Like Mr. Chapman, I feel that these people can't really exist anywhere but at the opera house. Unlike Miss Epstein in the November issue, I have yet to see the "typical" audience of mothers, children and schoolgirls. True, children come, usually towed by their frustrated mothers who wanted so much to be dancers. True, school girls come, but not the bobby soxers of the English III class.

And the men in the audience! Even the masculinity of Frederic Franklin in *Rodeo* brings forth their effeminate bravos, and the rafters shudder when these boys sigh as Andre Eglevsky gracefully executes *Les Sylphides*.

I shall continue to enjoy and love ballet. I shall continue to applaud the prima ballerina and premier danseur. I shall continue to wonder at the weird collection of bohemians who appear faithfully at each performance of ballet.

MARJORIE DELLARE
Oakland, Cal.

Dance

VOLUME XXI February, 1947 NUMBER 2

Rudolf Orthwine, Editor and Publisher

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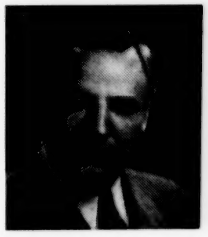
COVER: Lenwood Morris, one of Katherine Dunham's leading dancers, is photographed in an impressionistic pose by Carmen Schiavone, who has recently done a series of camera studies on members of the Dunham troupe.

AMERICAN BROTHERHOOD

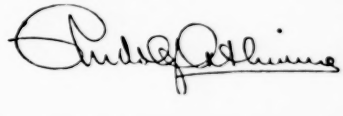


I am turning over this month's editorial space to the National Conference of Christians and Jews which is sponsoring the following worthy message: Every thoughtful person is disturbed about the impact of modern science on the lives of people everywhere, and the adjustments necessary to accommodate life to global living. By the cutting down of distance in relation to time, both in communication and travel, science has brought peoples of different languages, races, and continents into daily contact with each other. Science also has released the power to destroy the civilization of which it is the product. This means that there must be an awareness of changing values and the recognition of new obligations if we are to realize the benefits of a progressive civilization.

In this changing world the future calls for a greater degree of tolerance and understanding, of brotherhood if you will, than has as yet been required of us if we are to look forward to peace on earth. The task of building brotherhood here and throughout the world is a continuous one which will never be finished. The spiritual well-being and social advancement of all peoples are limited by no horizon. They are the very substance of life itself. We must strive for what the Charter of the United Nations defines as "universal respect for and observance of human rights and fundamental freedoms for all, without distinction as to race, sex, language or religion." The peoples of the world will be satisfied with nothing less.

This provides the motive of our campaign for American Brotherhood. It is our aim to enlist a million of our citizens here in the United States consciously to practice brotherhood in all relations which they sustain to one another; to establish brotherhood in America as the accepted rule of human relations. As President Truman has said in his letter accepting Honorary Chairmanship of this campaign, "We cannot commend brotherhood abroad unless we practice it at home."

Ours is the peoples' democracy. We must keep it wide and vigorous, alive to need of whatever kind, always remembering that it is the needs of the spirit that in the end prevail, that caring counts; that where there is no vision the people perish; that hope and faith count, and that without charity there can be nothing good; that through daring to live dangerously we have learned to live generously, and believing in the inherent goodness of man we may meet the call to "strive forward into the unknown with growing confidence."



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Leroy Prinz, Warner Brothers dance director, staging the ballet sequences for the production of "Escape Me Never."

DANCE DIRECTORS

nine noted choreographers discuss potentialities and future of screen dancing

POTENTIALITIES still govern dancing on the screen. This new art is compact with exciting possibilities, possibilities that may find expression in ways that are as fresh as they are devious. For the camera, as is fitting, continues to dominate the success of motion pictures. To meet the demands of the lens is the fascinating problem of the dance director.

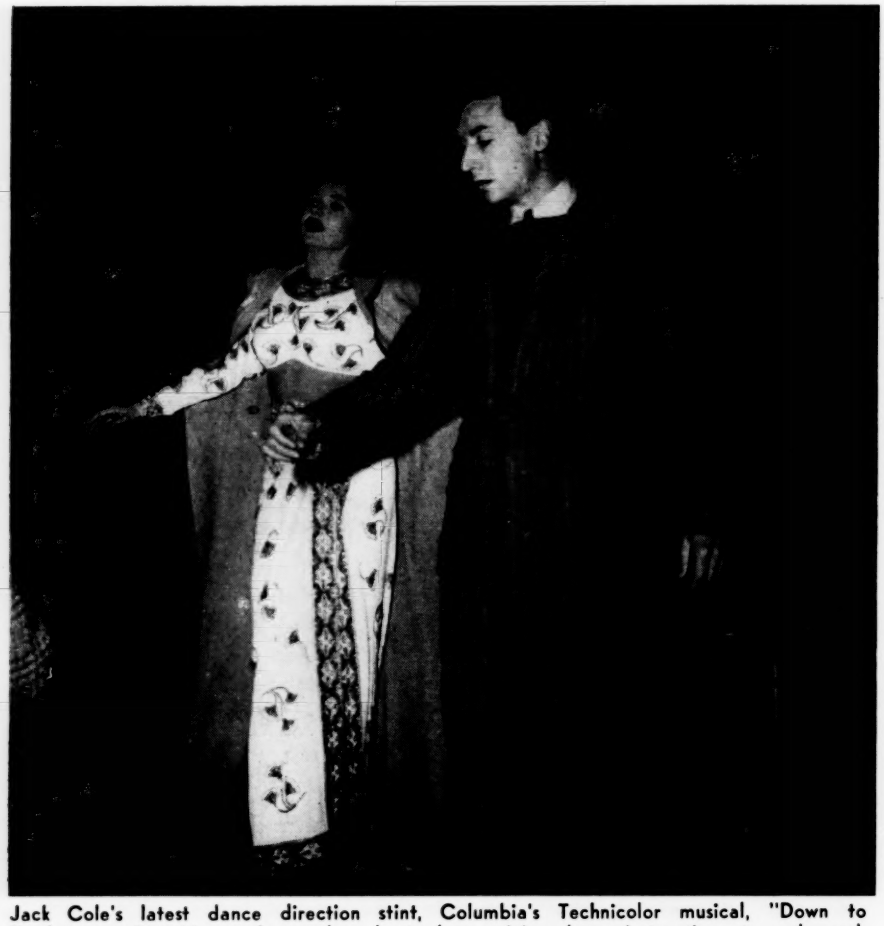
Up to now, there has been no sustained discussion of dancing on the screen. Sometimes praise has gone to a specialty number, sometimes to a chorus routine. Motion picture critics have done much to establish standards of film accomplishment.

Looking backwards, the public will recall that many pretentious motion pictures have striven to dazzle audiences by means of scenery, costumes and mechanical effects. Sometimes scores of dancers appear on the scene only to stifle the number itself. Sometimes various couples revolve about marble columns, only to be lost in the shadows. Once, Eleanor Powell tapped her way along a platform that resembled a slide of life in an amusement park. Some years ago, Zorina emerged from a lake in *The Goldwyn Follies*. Similar scenic arrangements have evidenced the producers' urgent desire to popularize dance numbers.

Agnes de Mille combined research and imagination for her court dances in *Romeo and Juliet*. Hunt Stromberg effected something of a revolution with ensemble numbers in *The Great Ziegfeld*, when he substituted a scroll-like staircase, which brought the dancers close to the audience, for wide areas of space. The early picture, *Ballerina*, also made a direct contribution toward solving problems of dance pattern and exigency. Any day something new may happen which will give dancing on the screen more force and beauty.

In the meanwhile, nine of Hollywood's foremost dance directors discuss their views on screen dancing, ranging from the problems of camera and technique to those of subject matter. Some of these are trenchant and specific, while others are general and inconclusive. But out of this symposium may come, perhaps, ideas for technical development and a fresh attack. BERNARD SOBEL

Jack Cole's early dance training was gained with Ted Shawn. Later, he danced in night clubs, Radio City and Broadway musicals. His recent film choreography for Columbia includes dances for The Jolson Story *and* Down to Earth.



Jack Cole's latest dance direction stint, Columbia's Technicolor musical, "Down to Earth," stars Rita Hayworth, to whom he is shown giving dance instruction at a rehearsal.

JACK COLE

THE future of dancing in the medium of motion pictures presents many exciting problems. The larger possibilities of the dance as expressive movement have been only remotely explored due, largely, to the limitations of the "front office" point of view. Excellent dancing has been wasted because of the choreographer's awkward use of the camera. Artful dance direction has been frequently distorted by the cameraman's complete ignorance of and disrespect for dance as an art form.

A subject can only be rendered in any medium by approaching it with an informed mind, sympathy and understanding. Therefore, let us hope that the minds who plan motion pictures become aware of the large possibilities of the dance, other than the spectacular and the decorative, that the choreographer learns to use the camera for the remarkably fluid instrument it can be and also that he becomes aware of its severe limitations, and that the cameraman learns to look at the dance as an expressive and communicative form.

The help the choreographer gets from the camera's ability to seize the spectator by the back of the neck and to force him to regard the dance from the point of view intended, as well as placing him in a position completely ideal for viewing a sequence of movement, is offset to a degree by the unwieldy and cumbersome movement of the camera in trying to keep pace with the dancer as he moves through space.

In recent years, most opportunities for dancing have occurred in pictures which have been filmed in color, a process even more in the formative stage than the mechanics of the camera, and one which is curiously unkind to dancing. In color, strong and rapid movement becomes vitiated, decorative and coldly impersonal, a strange paradox in the medium which takes pride in its lifelike quality.

In much the same way, the camera is more than kind to mediocrity and savagely unsuccessful in transmitting a highly personal and stylistic artist. It has become a tired truism that dancing for the motion pictures presents an entirely different problem. But other than distorting their movement patterns so that they will remain within the range of the camera, dancers themselves have made very little effort to learn the requirements of successful motion picture projection.

Any and all kinds of dancing are suitable for the screen, but because of present limitations, greater success has been found with soloists and small groups of dancers. In the next few years, I hope that we may see the advent of experimental dance shorts, primarily concerned with the presentation of expressive movement, rather than a continued use of dance forms as a background and support for popular ballads.

Nick Castle, who started out in vaudeville, was given his first contract as a dance director by Twentieth Century-Fox. Today he freelances as a film choreographer. His most recent screen effort was Suspense, *starring Belita.*

Nick Castle, who has coached many top screen dancers, talks to skating star Belita on the set of Monogram's "Suspense." The freelance dance director staged the film's ice ballets.

I believe that the motion picture camera is a greater challenge than the stage to choreographers. More can be done with the camera because it gives what might be called an additional dimension over the stage, where the performance is observed from a fixed point. The intimate quality made possible by the camera makes it necessary for the dancer performing on the screen to be letter-perfect in execution, because every move is exaggerated and any slight flaws are noticeable.

The camera can give the audience the point of view of a dancer participating in the performance. On the screen, a number reaches its highest value when the camera is used to emphasize important movements and moods. Some gestures of tremendous significance are thus available to the choreographer, gestures which might be lost to the audience viewing the stage. The camera, far from being a limitation, affords new fields for the choreographer and demands a higher artistic development on the part of the screen dancer.

In spite of the remarks above, I consider the stage, at all times, the most important medium for dancing. Young dancers have a better opportunity to reach the stage than they do the screen, because of the huge financial investments necessary for movie production. The stage also offers greater opportunity for innovation. The motion picture industry will always look to the stage for talented dancers and choreographers.

A man who can dance like Fred Astaire, but looks like Van Johnson, however, has the biggest chance in the world to make good in movies. Hollywood is suffering at this point from a dearth of dancers. They are sorely needed. Many of the top Hollywood dancers of a few years ago have left the field to get married, to go into retirement or because they lost interest when they did not receive compensating attention.

As to large group dancing on the screen, personally I do not care for it. I prefer an intimate group of say four to five. I feel that the film audience is also inclined to lose interest in the film when a huge spectacle dance routine has been running for more than a minute. The star of a film, even if she is not a great dancer, should be used in such spectacle sequences. This helps to hold interest, since it is usually the star that the audience has come to see. I would cut large sequences completely, unless they had a sensational idea behind them which would leave the audience spellbound. Large group numbers, which in rehearsal have struck me as being revolutionary, have proved only boring when put into the continuity of the film. The star must motivate the number. Then it becomes possible to use any size group you desire. Otherwise, there is a danger of numbers costing a million dollars turning out to be worth a dime a dozen.

NICK CASTLE

CHARLES O'CURRAN

With experience in vaudeville, as a musical show director and producer of film shorts behind him, Charles O'Curran was brought to Hollywood by Universal. Now at RKO, he is currently preparing dance numbers for If You Knew Susie.

FILMS present peculiar problems, but they are replete with opportunities for the dance director. Surely the limitations imposed, even those of the older pictures and monocolor film, are not serious when balanced against the chances the medium offers for imaginative treatment of dance themes and such mechanical advantages as shifting at will from the distant "balcony" view of dancers to closeups, and back again.

One of the biggest advantages of the screen for dance presentation, just beginning to open up again after long stifling by technical difficulties at the outset and by war-time scarcities later on, is the Technicolor film.

In coming from the "flesh" theatre into pictures some years ago, lack of color and of color of sufficient quantity and quality to approximate what the eye sees in real life, seemed to me the greatest handicap for the dance in this medium. Merely the separation of one figure from another in large ensembles, often accomplished on the stage by use of color, loomed as one of many problems for the dance director. Without color film, he loses separation values and the possibilities for both the greater realism and the more striking fantasy which color gives off the screen.

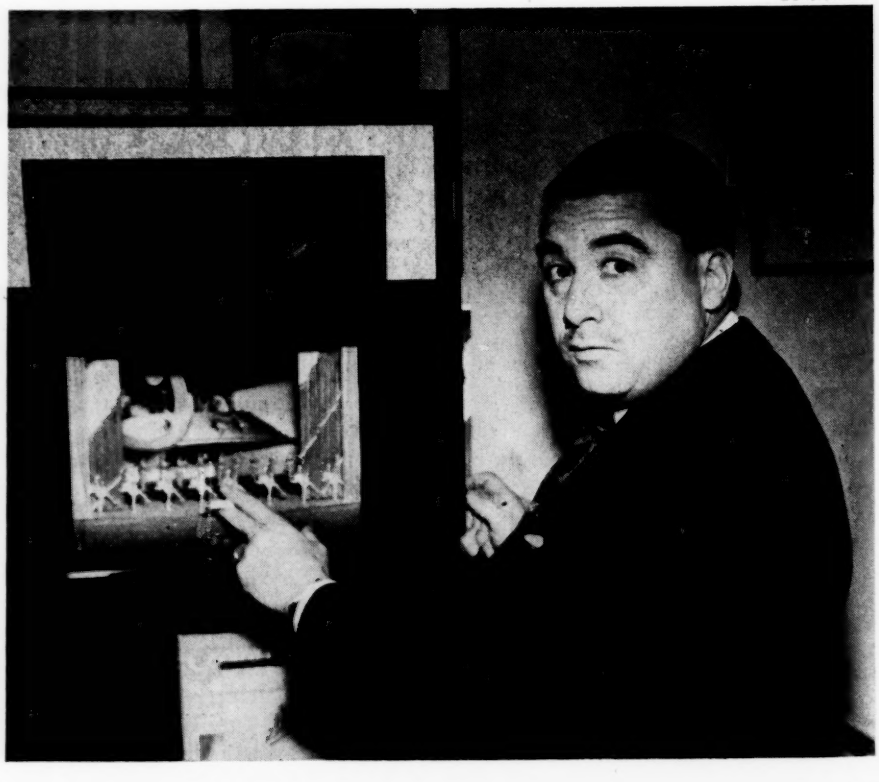
Now, with greatly improved Technicolor beginning to be available in quantities, the screen scores one more point over the stage as a medium for dance presentation. Personally, I do not think that the screen of the future holds any galling limitations that will tend to retard the development of the dance. As to the type of dancing which it will most favor, that should continue to reflect what types of dancing are most popular off the screen.

Rod Tolmie

Charles O'Curran, RKO dance director, is shown dancing with Shirley Temple in a number from "Honeymoon." He has created the routines for this as well as many other RKO pictures.

Leroy Prinz, leading Hollywood dance director, examines miniature set for one of the Warner pictures for which he staged dances. Before coming to movies, Prinz worked in the theatre.

Constantine



LEROY PRINZ

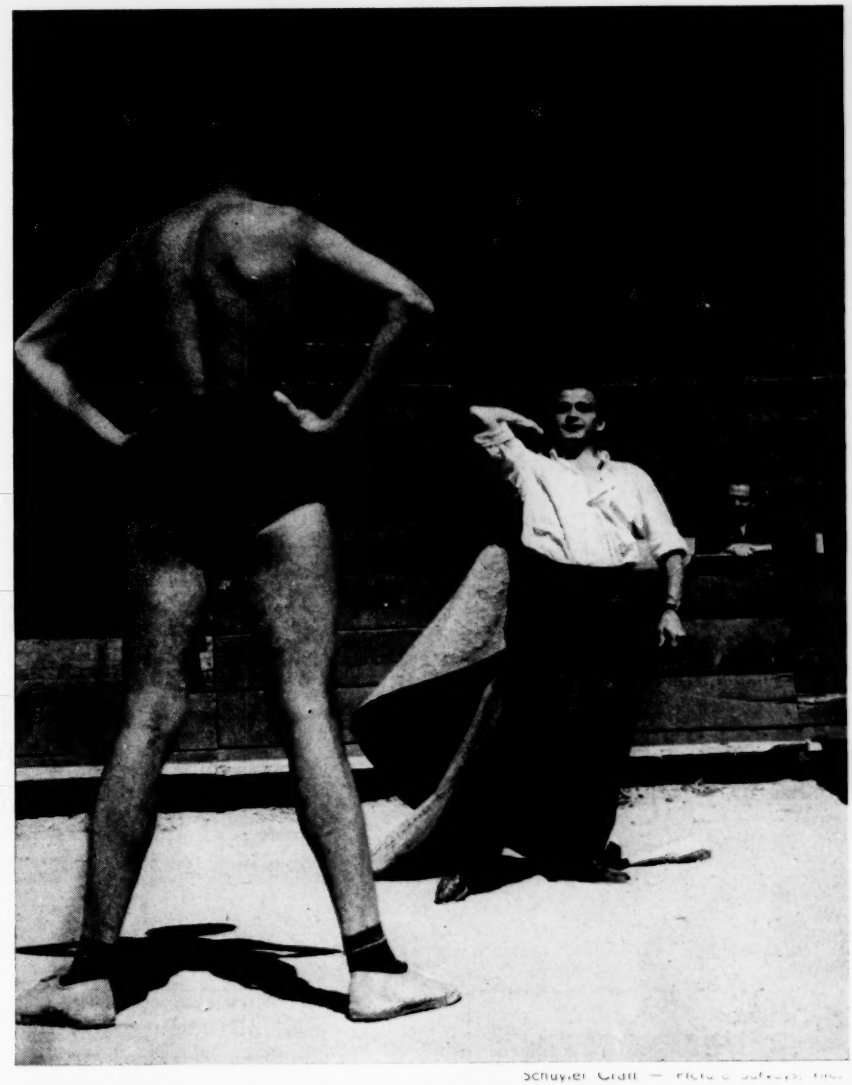
Leroy Prinz has staged shows for Florenz Ziegfeld, Earl Carroll and the Shuberts. In Hollywood, he began as a Paramount dance director. Now at Warners, he has dances for This is the Army *and* Rhapsody in Blue *among his numerous credits.*

THE possibilities of future screen dancing, from the standpoint of artistic development, are unlimited. We have already reached the zenith in big, spectacular numbers. Now Hollywood is beginning to rely on personality and individuality, ballet sequences that tell a story, and routines that blend into the picture.

Limitations of the camera apply mainly to large production numbers. If the camera is set back far enough to include the entire ensemble, then the dancers become too small for the screen. That's why most group shots are filmed from an angle such as the wings or one of the theatre boxes. Too much background movement will detract from the principle dancers. I confine my camera angles to individuals and avoid filming a production number as a whole, if possible. It is important that every dance director know camera technique as thoroughly as choreography, because screen dancing must be planned especially for the camera.

Concerning the individual dancer on the screen, I predict a great future for the artist who can combine acting and dancing. An individual whose only talent is dancing limits his screen appearances to rare specialty numbers.

As to the future of group dancing, divertissement and spectacle, the screen public will never accept the extreme in any form of dancing as does the concert audience. In screen dancing, we cater to the masses, not to the classes. It's a commercial business and nothing does more harm than to be over-arty. I try to have each dance presented as authentically as possible, but I find it necessary to inject little touches that will give it commercial value.



Schuyler Crail — [illegible]

Choreographer Eugene Loring took a trip to Mexico City to study bullfighting for a ballet number in MGM's "Fiesta," which stars Esther Williams and Cyd Charisse.

EUGENE LORING

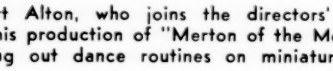
Dancer Eugene Loring, who has a six-way contract with MGM to act as dance director, dancer, actor, director, writer and assistant producer, trained at the American School of Ballet. He has directed dances for Yolanda and the Thief, The Ziegfeld Follies *and, recently,* Fiesta.

I do not believe that dance is limited by the movie camera. Dancing, however, should be choreographed for the camera, because it provides such a different field for composition. Nor is screen dancing limited to a certain type.

Dancing doesn't progress any more than painting or music. It is simply an experiment in type and current taste. If the choice happens to be good, the dance merely assumes its place.

In order to be successful on the screen, a dancer must be able to do something else besides dance if he expects to establish himself as a prominent personality. Dancing in itself is not sufficient to assure a career in movies.

ROBERT ALTON



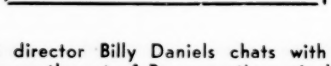
Robert Alton, who joins the directors' ranks with his production of "Merton of the Movies," working out dance routines on miniature set.

Robert Alton's record as a dance director includes a long list of Broadway hit musicals from 1934 *to* 1944. *Now at MGM, he has staged dance numbers for* Bathing Beauty, The Harvey Girls *and* Till the Clouds Roll By.

DANCING for the screen has a great future and will have an importance, in the years to come, that it has not yet achieved. It is an asset that is gaining appreciation and, I believe, it is a valuable addition to entertainment on the screen.

Although there are many great dancers on the stage in New York, and personalities with enormous box office appeal, for the screen a man or woman must be able to do more than dance. The future of any dancer in pictures, with no ability to act, is doubtful.

BILLY DANIELS



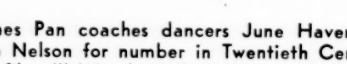
Dance director Billy Daniels chats with Betty Hutton on the set of Paramount's musical, "The Perils of Pauline," for which he did the dances.

Billy Daniels arrived in Hollywood as part of a musical show for the Cocoanut Grove, where he was given a contract by Paramount. Among his motion picture credits are dances for Lady in the Dark, Perils of Pauline.

FROM the standpoint of artistic development, I think dancing has hit its peak in Hollywood. There have been a few isolated attempts toward artistic development on the screen, but, in general, movie producers feel any development must come gradually. Radical changes sometimes prove disastrous in the movies and for this reason dance develops slowly.

There are no real camera limitations for dancing as a whole. The camera is capable of capturing all of the movements and intricate steps of a dance routine and can, in some instances, enhance the routine itself. A good illustration of what Hollywood can do with a dance can be found in *Blue Skies*, in which ten Fred Astaires are seen dancing on the screen at the same time.

HERMES PAN

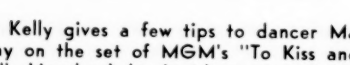


Hermes Pan coaches dancers June Haver and Gene Nelson for number in Twentieth Century-Fox's film, "I Wonder Who's Kissing Her Now."

Hermes Pan came to Hollywood via the stage. He has directed the dancing for all RKO Astaire-Rogers pictures, for Paramount's Blue Skies, *and is now in charge of the dancing for all large Twentieth-Century Fox musicals.*

THE possibilities for dancing on the screen are very, very good, for the dance is really just beginning to come into its own in movies. The trend is to modern or what might be called American ballet. Instead of specialty dances, the tendency now is to incorporate the dance in the plot of the movie so that it strengthens the story. It sounds like a cliche, but there will be more and more dances with a message on the screen, and, certainly, they will work smoothly into the plot, rather than just being crowded in whenever there is a lull. For example, in a picture I worked on recently, *I Wonder Who's Kissing*

GENE KELLY



Gene Kelly gives a few tips to dancer Marian Murray on the set of MGM's "To Kiss and To Keep." He also helped with staging of dances.

Scoring a hit in the Broadway musical, Pal Joey, *Gene Kelly was brought to Hollywood by MGM, where he has become a successful actor-dancer. He has danced and worked on* Cover Girl, Anchors Aweigh *and* To Kiss and To Keep.

THE possibilities for the dance in Hollywood, from the standpoint of artistic development, will remain about the level they are now as long as movies are made for commercial reasons. Do not look to the motion picture, in its present state, to develop the arts. But on the brighter side, look to it to popularize them and to raise the level of appreciation.

Camera limitations make it very difficult to do many things with dancing in the movies. Never forget that we are dealing with a three-dimensional art in a two-dimensional medium. Until we have three-dimensional cameras,

No particular type of dancing will become the most important for movie productions. The student should be familiar with as many dance forms as possible, but if a dancer is great, whatever he specializes in will be accepted. Yet today, there is hardly any form of dance which remains exclusive and pure, for the ballet uses modern expression, and modern takes poses and movements from ballet.

The present fault with the camera is that it still loses the dancer's face, which, strangely enough, is one of the most interesting parts of a dance routine. The process of cutting to the feet and various parts of the body is, however, a thing of the past, and when it is possible to overcome the necessity of shooting the dance from a great distance, the charm of the stage will come to the screen.

"Stage dancing" transferred to the screen will become most important for Hollywood dance sequences because the public has indicated that it prefers this type to either ballet or ballroom. Ballet can only become important when the general audience is ready to accept it, and so far there has been no indication that the average movie fan will pay money to watch ballet.

Since the public demands acting ability and personality in a male or female lead, it will not accept a dancer unless he can couple these qualities with a gift for dancing. The individual dancer's future on the screen depends on his ability to act and on nothing more.

Group dancing has a brighter future than either divertissement or spectacle. A small group is easier to handle and less expensive than the elaborate production number, an important consideration for most producers. The huge production routines will, of course, be used now and then, but for the most part the small group will predominate.

Her Now, June Haver and Gene Nelson, a newcomer, dance a dream sequence which is a definite part of the story.

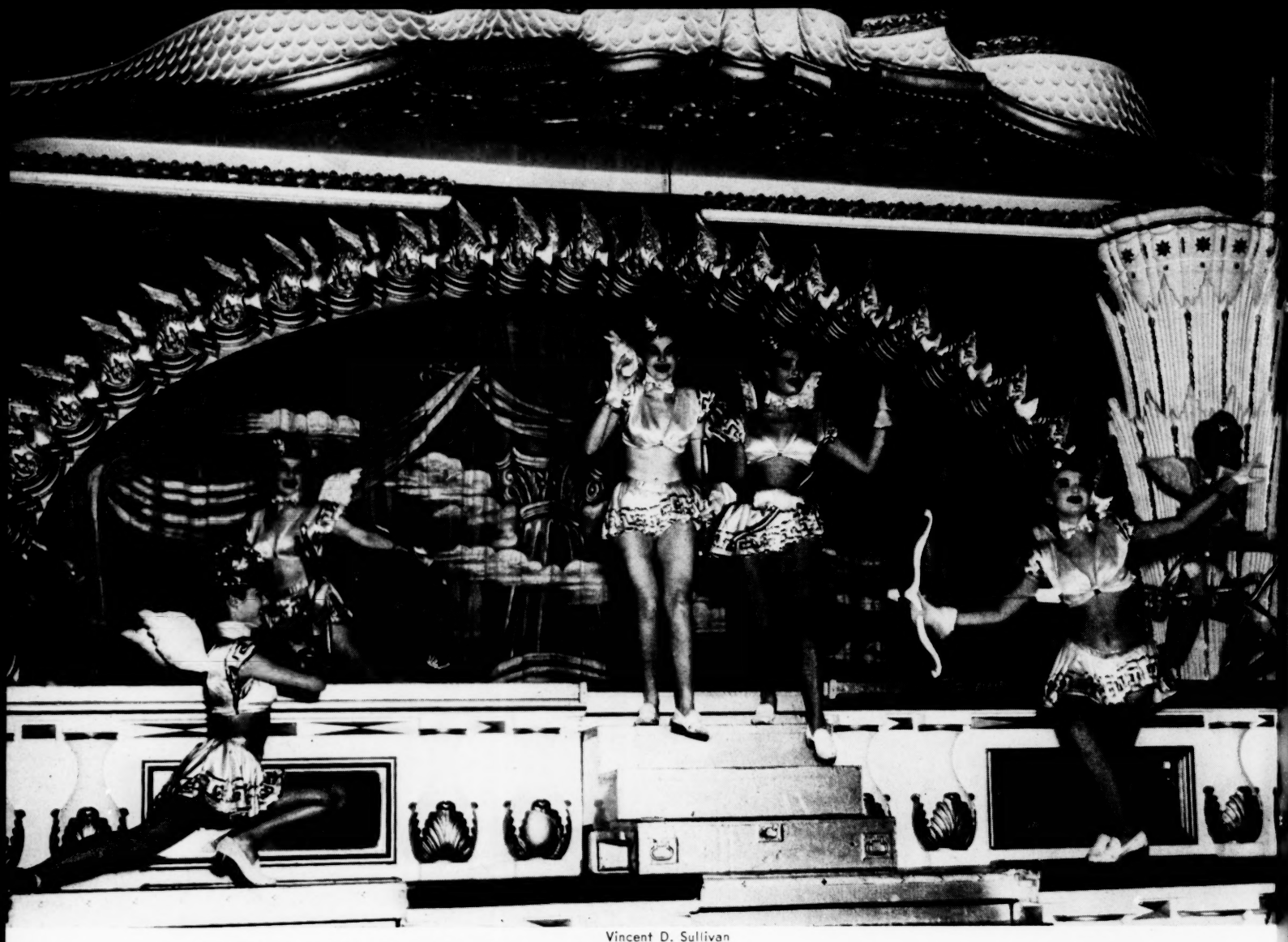
Camera limitations of filming the dance will not be completely overcome until a new lens is further developed. Right now in order to get a full view of the stage, the camera has to be back so far that dance detail is lost. When the new lens is developed, it will be possible for the camera to view an entire stage as if the audience were sitting in the first row of a theatre.

With the coming of modern ballet and a new lens, the dancer will have greater opportunities on the screen than he now has on the stage. For example, even if a dancer is starred in a Broadway show, he or she can, at best, reach only a limited audience. Whereas, if a dancer is in a picture, he or she can reach a vast number of people and become widely popular.

dancing will never have the kinetic force in movies that it has on the stage.

No one type of dancing will become most important for the screen. Whichever type is needed to fill a certain spot will be used. No matter what any dance director says, he is always a realist.

Dancing for the movies is very challenging and a lot of fun, and because the problems one has to surmount are so much greater than on the stage, I think it is very stimulating to the individual dancer. Spectacle will always attract and entertain a certain percentage of the people, but, in my opinion, it is the cheapest and lowest form of presentation. It represents the nadir of American art. Group dancing and divertissement will always have their place, but can never, because of mechanical difficulties, have the interest of a dance characterization by an individual on the screen.



Vincent D. Sullivan

Above: Chorines of the Diamond Horseshoe pose as curvacious Cupids for the night club's lavish show, titled "Venus on the Half Shell." Opposite page: Supervising rehearsal are, left to right, the stage manager, John Murray Anderson, who staged the production, and impresario Billy Rose.

JOHN MURRAY Anderson

a producer who stages night club shows, musicals, circus ballets

JOHN MURRAY ANDERSON, the producer of musical shows, is currently represented by *Venus on the Half Shell*, the song-and-dance attraction at Billy Rose's Diamond Horseshoe; the new Olsen and Johnson show at Nicky Blair's mammoth Carnival night club; and the Ray Bolger musical revue, *Three to Make Ready*. He is engaged in preparing *Auld Lang Syne*, a musical about Robert Burns, which is

due on Broadway soon, as well as an aerial can-can dance for the Ringling Brothers circus. He is also planning to revive his old *Greenwich Village Follies.*

This is not an unusual record for Anderson who has been whipping up lavish terpsichorean divertissements for several decades. Among his credits are the Billy Rose Aquacades at the New York and San Francisco World Fairs, the same Mr. Rose's *Jumbo* and his various Diamond Horseshoe revues, plus, *One For the Money, Two For the Show, Bathing Beauty,* and the elephant ballet for Ringling Brothers circus.

Anderson, an elegant bachelor with a penchant for bestowing such soubriquets as *Stutterin' Sam, Tarzan, Caviar* and *Alcohol* upon the comely chorines and showgirls who appear in his productions, prefers the theatre above all the musical mediums in which he has worked. Hollywood, he finds, reduces the director to a cog in a vast machine. Restaurant shows are among the most difficult to produce because looks rather than talent is stressed, while spectacles like the Aquacades or the circus rely primarily on mass effects. In the footlight revue, however, the premium is placed upon ability.

"In a night club show," Anderson points out in his precise, British speech, "the emphasis is on noise, speed and variety.

Appearance is more important than ability. Because of the geographical setup of a night club stage, you rarely see the dancers' feet. In the legitimate theatre, however, the eyes are focused on the feet, with the audience looking up at a raised stage. The theatre still allows the dance director the greatest freedom and opportunity. The screen has not as yet developed a choreographic vocabulary of its own. When I did *Bathing Beauty*, with Esther Williams in an underwater ballet, we rehearsed and staged only those portions of the action that the camera would finally photograph. Usually, though, the dance is not filmed in terms of the screen medium."

Anderson is of the opinion that ballet is still the foremost theatrical dance art and that the classic basis for the dance will always underlie all choreographic efforts. E. G.

Above: A versatile showman, Anderson devised and staged the Ray Bolger musical revue, "Three To Make Ready," of which the Kenosha Canoe ballet with Harold Lang, which satirizes Agnes de Mille choreography, is pictured. Below: He has also worked out the show for the Carnival night club.
Above: Vandamm Vincent D. Sullivan

anecdotes from the careers of famous dancers out of a critic's notebook

THE LIGHTER SIDE

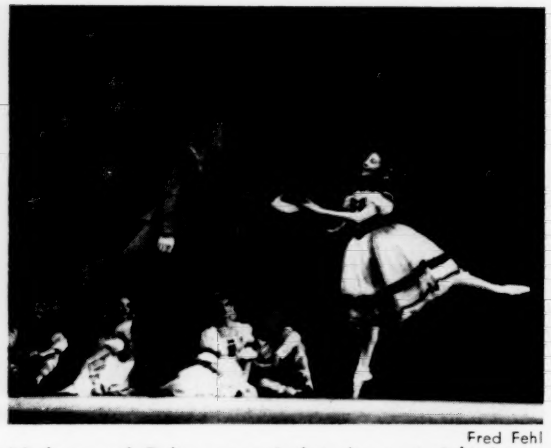
by WALTER TERRY

Dwight Godwin Windmann

Instead of mentioning the dais pictured, due to a typographical error where a line was omitted, a review of "Radha" read, "Ruth St. Denis sitting on her quidance."

AMERICANS like to poke fun. They like to find humor even in serious matters. Through a jibe, sometimes gentle and sometimes biting but usually good natured, they like to remind the great that they are not omnipotent. Dance devotees, on the other hand, are inclined to take their art with defiant seriousness, except of course when the art is concerned with the humorous. This loyalty is understandable, for the battle of dance to win the support of the general public in America has been a difficult one and it is hard to be flippant in the middle of a battle. However, there is a wealth of anecdotal material on dance in America, enough for several books, but I would like to record here and now a few of my favorite anecdotes. May I?

Denishawn tales are, of course, legend, but I have two special favorites. Ruth St. Denis and Ted Shawn, during a performance of



Fred Fehl

Markova and Dolin snapped their knees straight into a proper arabesque after a whisper from one of the company.

their Egyptian Ballet, cut loose and nearly broke up the show. They had danced the roles thousands of times and that night was so hot that sweat streamed from their bodies. Shawn noticed a figure dancing across the stage to him. It was Miss Ruth, who should have been sitting quietly upon her throne. She wended her way near enough to him to murmur, "You certainly are the 'raining' king," and then flitted back to her dais. Shawn, not to be outdone, left his throne and danced back to Miss Ruth: "One more crack like that, and you'll 'dy-nasty'." At a stadium rehearsal, Miss Ruth was in the orchestra pit directing her ballet. Her understudy was standing at the very peak of a reasonably lofty stage mountain, her feet planted on a thick glass plate under which a light gleamed to give radiance to her figure. Something happened, the glass broke, and the understudy crashed down the side of the mountain and rolled to the very edge of the stage. "Marvelous, dear," cried Miss Ruth, "we'll keep it." And on opening night, the star tossed herself off the mountain.

One of Miriam Winslow's most brilliant and moving solos is her *Magnificat*, a heartfelt and lyrically lovely religious dance. In it, she does a series of renversés which carry her down to her knees on the floor and then lift her up for another phrase of the same. It is incredibly difficult to do smoothly, but Miss Winslow does it with what appears to be celestial ease. After one performance, however, she was heard to mumble as she left the stage, "You can't tell me that the Virgin Mary didn't wear knee-pads."

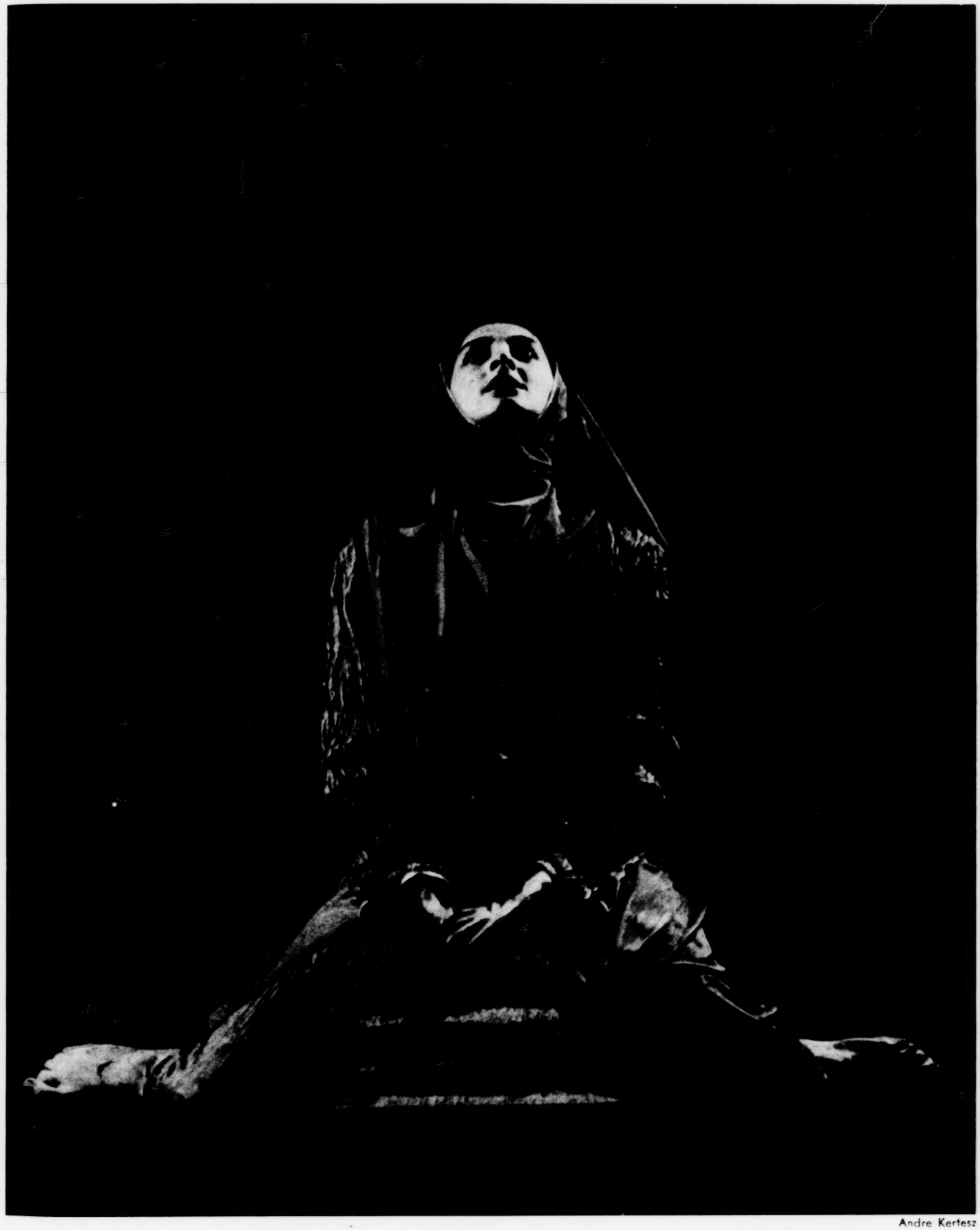
Then there was the time that Martha Graham finished a sequence in one of her ballets and trotted off to her dressing room for a brief respite and change of costume. The idea was right but mistimed, for on the stage was one of her dancers carrying on in grim solitude a duet which Miss Graham was supposed, at that moment, to be dancing with him. Although Miss Graham's *Lamentation* is, in my opinion, one of the great solos in any contemporary dance repertory, I couldn't help laughing (while being irritated) at a wisecrack by a young college girl sitting back of me at the theater. Miss Graham, sitting on a low bench, her body contracted forward and down in the agony of lamentation, was swaying back and forth, her head not very far from her feet. Said the college girl, "She's looking to see if she has athlete's foot."

There was a certain Mack Sennett humor to the occasion when Alicia Markova as the ballerina in *Blue Bird* skidded and, airy though she was, made a ten-point landing with a resounding crash, and to the unfortunate occasion when Baronova, as the Firebird, broke both her shoulder-straps (rumor had it that they had been cut by some friendly soul) and her cavalier had to rip out some of her tail feathers which he quickly clapped over her nudity. But my favorite ballet story concerns a scene from *Giselle*. Markova and Dolin, both in arabesque, were facing each other and both were permitting their extended legs to be bent (critics always notice things like that). Suddenly, and simultaneously, both legs snapped straight. Later, by careful probing, I learned that a member of the company, on stage when the technical error was occurring, noted it and growled out of the side of her mouth, "Straighten that leg!" The stars obeyed.

Arnold Eagle

Martha Graham once made the mistake of retiring to her dressing room, leaving one dancer to perform a duet alone.

There are many more yarns I could tell, but space does not permit their unfolding here. However, I think it would be fitting to close with a final St. Denis story for which I am completely to blame. In a review of a performance of *Radha*, a typographical error (a line was omitted) caused my description of the goddess, sitting on her dais to which her followers came seeking guidance, to emerge as "Ruth St. Denis sitting on her guidance. . . ." Upon reading it, Miss Ruth remarked, "I have had that portion of my anatomy referred to in both vulgar and scientific terms, but you were the first to draw attention to its spiritual qualities."



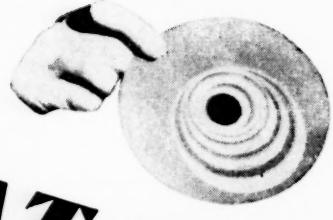
Andre Kertesz

Miriam Winslow's "Magnificat," a moving religious dance, is, nevertheless, a strain on the knees and Miss Winslow has remarked on the virtues of knee-pads.

DREAMS THAT MONEY CAN BUY

six modern artists originated rhythmic sequences for a new surrealist movie produce

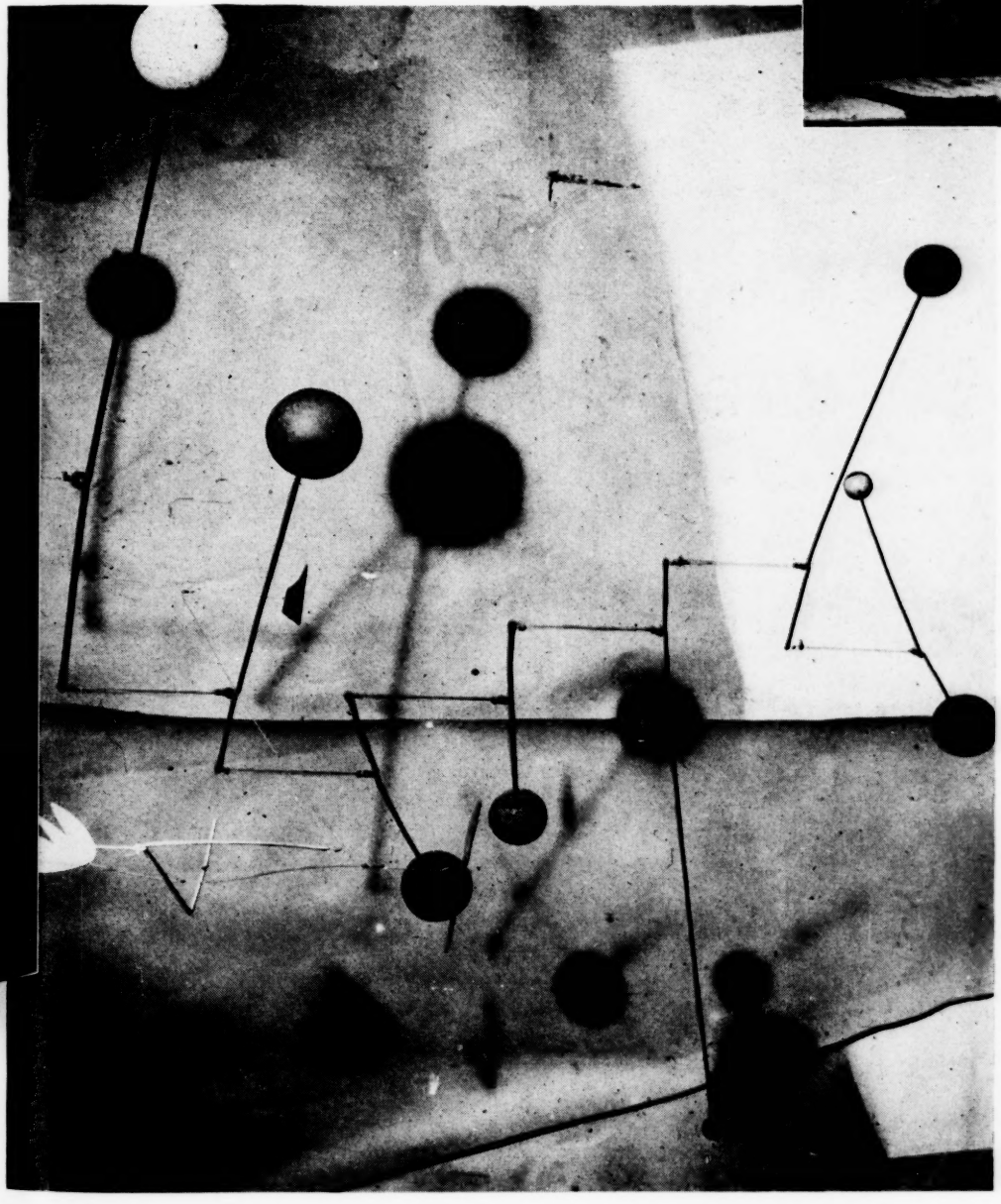
by Hans Richter



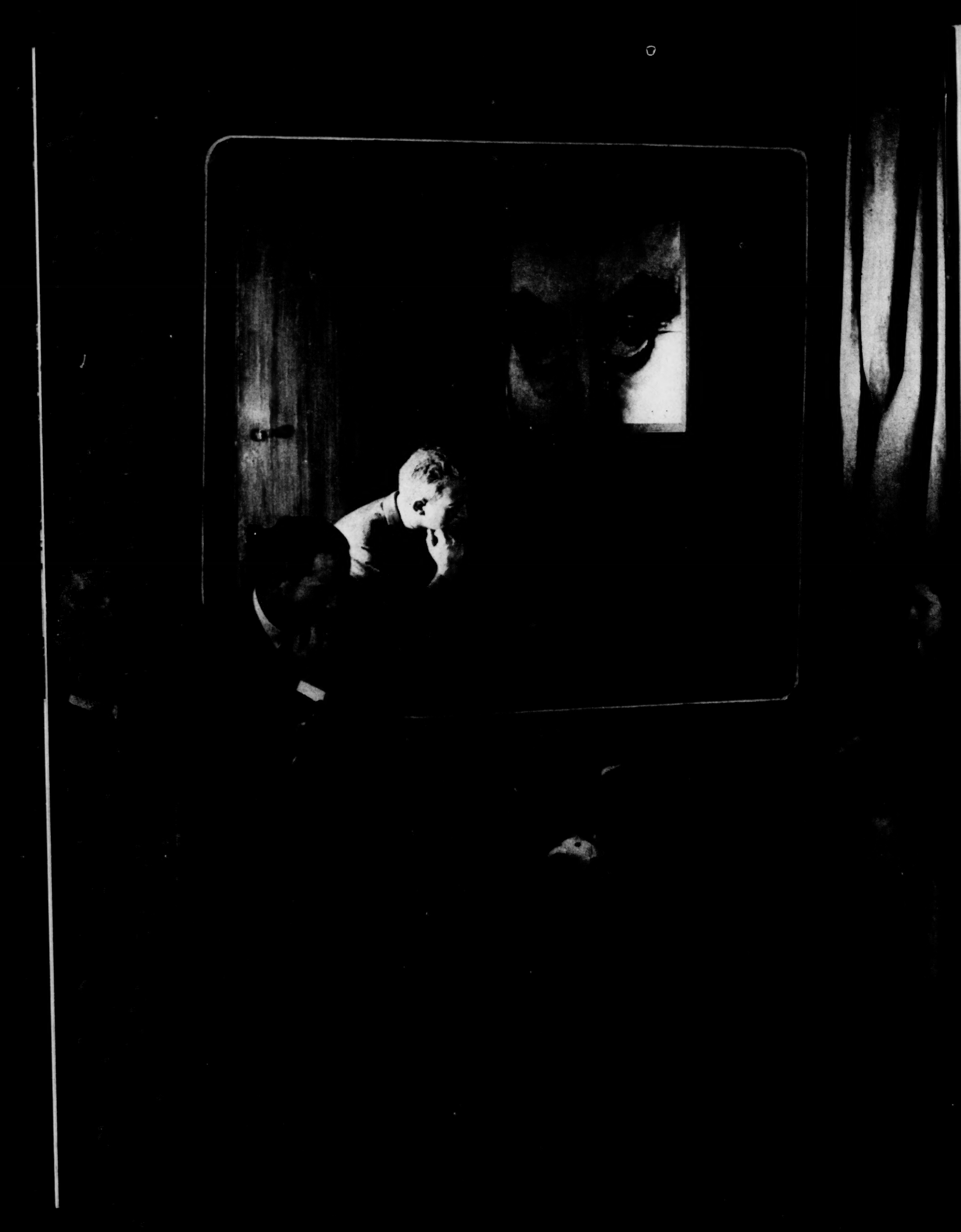
Upper left: Painter Marcel Duchamp and producer Hans Richter work on Duchamp's sequence, "Disks and Nudes." Drawings of circular objects move and appear three dimensional, framed by, lower series, the different aspects of four nudes descending stairs, in a rhythmic version of Duchamp's painting, "Nude Descending a Staircase."

DREAMS THAT MONEY CAN BUY is a surrealist motion picture in which six modern artists—Max Ernst, Fernand Leger, Man Ray, Alexander Calder, Marcel Duchamp and Hans Richter—have originated dream sequences, sustaining the idea that modern art, as an expression of our time, has much to contribute to the youngest of the visual arts: film.

The motion picture, which runs an hour and a half, was two years in the making and was produced by Richter, a painter and a movie producer. The entire film was shot in Richter's studio on West 21st Street in Manhattan, in a room forty-five by fifteen feet, and in the back yard of his apartment building. The picture was photographed in color and in black



Above and left: The Alexander Calder film sequence is titled "Ballet," an abstract dance of forms which move in a slow and staccato rhythm. Above: Calder manipulates mobiles resembling a lion and lion-tamer. Left: The circular shapes move on wires.



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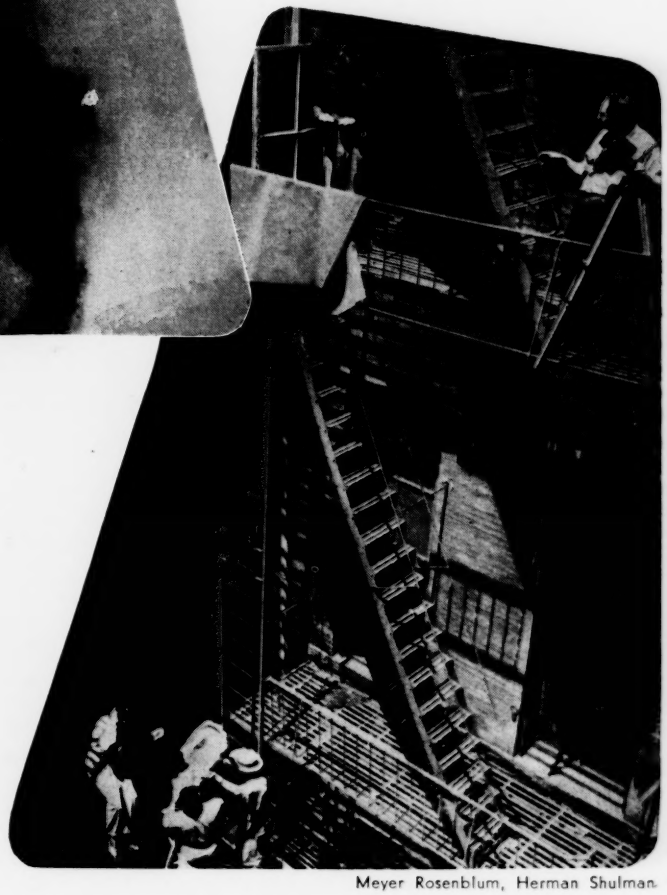


Meyer Rosenblum, Herman Shulman

Above and right: The Richter portion of the film is titled "Narcissus," the story of a man and his alter ego. Above: The burning head of Zeus symbolizes the man's attempt to destroy the past. Right: Arnold Eagle photographs sequence.

Opposite page: Photographer Man Ray wrote the script for his sequence, "Ruth, Roses and Revolvers," a satirical comment on movies in which the audience imitates the screen.

and white on sixteen millimeter film and then blown up to regular theatre screen size. It will be commercially released by Century Films early this year.

Richter argues that the movie medium is essentially a visual and a rhythmic one, in spite of speech and glamor personalities. The first film Richter made in Germany in 1921, he points out, was entitled *Rhythm*. All of *Dreams That Money Can Buy* is filmed in a visual and rhythmic fashion that reaches its peak in Leger's dream sequence, *The Great Julie*, a love story between mannequins which is filmed in an abrupt, mechanical fashion and synchronized with humorously sad, sentimental ballads by Duke Ellington and John LaTouche; and in Calder's

Ballet, an abstract ballet of moving forms or mobiles, photographed in a slow and staccato tempo, with music by Edgar Varese.

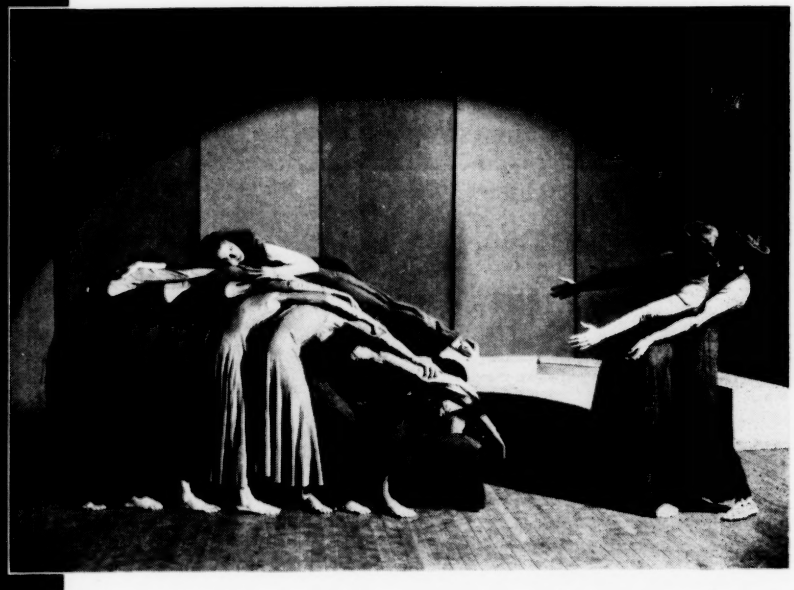
Equally rhythmic in conception are the other sequences of the film. In Duchamp's *Disks and Nudes*, drawings of circles move and become three-dimensional objects. Balloons, glasses, telescopes, fish bowls, etc. are framed by different aspects of four nudes descending a staircase, in a cinematographic version of Duchamp's famous painting, with music by John Cage. The Ernst sequence, *Love*, is a symbolic venture into the erotic, to the music of Paul Bowles. A woman lies dreaming in bed under which a heavy fog rises. Breaking through bars, a man reaches her, and attempts to listen to her words, although a shipwreck, symbolizing the fate of men at the hands of women, has taken place under her bed. The same visual rhythm predominates here as well as in Ray's scene, *Ruth, Roses and Revolvers*, a satirical comment on movies and movie audiences, with a score by Darius Milhaud, and in Richter's *Narcissus*, with music by Paul Hindemith. The latter is the story of a man who looks into his inner self and finds that he is reflected in blue, and of his attempt to escape from his

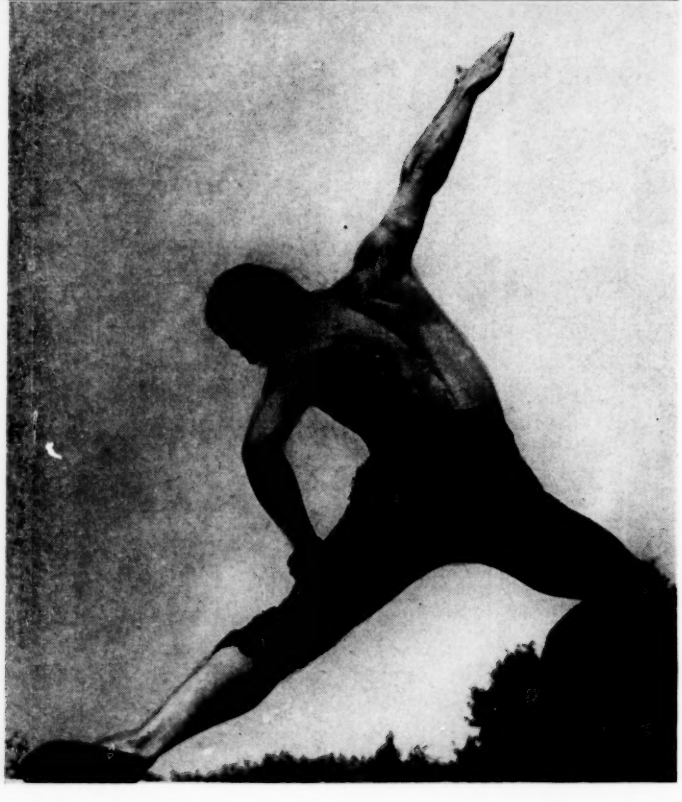
Photos above and right: Sheila Ward

Above: The Max Ernst sequence, "Love," is a symbolic venture into the erotic. Left: Amid various distortions, a woman lies dreaming in bed. Right: Ernst symbolizes authority in scene suggestive of dark emotion. Opposite page: "The Great Julie," a love story between mannequins, is the contribution of painter Fernand Leger. Far right: Montage showing Leger and Richter at work on mannequins.

alter ego and to find himself.

As both an artist and moviemaker, Richter has enlisted some of the best people in both fields. His technical staff on *Dreams That Money Can Buy* consisted of Arnold Eagle as cameraman, Miriam Raeburn as assistant director and Jean Oser as sound editor. The total budget of the film would not suffice for one reel of a Hollywood motion picture, but Richter feels that lack of technical facilities is a challenge to the creative ingenuity of the artist. "If you have no money," he says, "you have to have time—and there is nothing you cannot do with time and effort." E. G.





Above: Nina Fonaroff, as the Figure of the Host, is incumbent upon the bent forms of the members of her company, who play the role of The Invited in "The Feast," a concert number by Miss Fonaroff.
Louis Melancon

Upper left: The dancing honors of "Beggar's Holiday" go to the team of Marie Bryant and Avon Long. Valerie Bettis is credited with the choreography for this Duke Ellington-John LaTouche musical.
Vandamm

Lower left: José Limon presented "Lament for Ignacio Sanchez Mejias," a dance based on the poem by Garcia Lorca, in his concert at the Belasco Theatre. Doris Humphrey originated the choreography.
John Lindquist

NIGHTS OUT

by ***EZRA GOODMAN***

the moderns: Limon, Fonaroff, Mata and Hari; the Jooss Ballet and a number of new musicals

MODERN DANCING, a form of art characterized by the absence of footgear and presentation in little theatres distinguished by their lack of comfort and ventilation, took over the terpsichorean stage this past month and, for all its inconveniences and aesthetic pretensions, yielded a greater artistic dividend than the ballet normally does. The month of moderns was distinguished by a first-rate program of satire (Mata and Hari), by an intellectually stimulating concert (Nina Fonaroff) and by the solo Broadway debut of a dancer of real stature (José Limon). It also marked the return of the Jooss Ballet to these purlieus after a long wartime absence.

To chronicle the events chronologically, the Jooss Ballet was generally conceded to be a disappointment in its three-week stay at the City Center. A blend of ballet and modern, much of its material was dated, its company was not in the best condition, and its four new productions were not particularly noteworthy. These were *Pandora*, subtitled "Mankind, torn in the ever-recurring struggle between the material and spiritual forces"; *Company at the Manor*, intended as a satire on Victorian life and love; *Le Bosquet*, an eighteenth century miniature; and *Sailor's Fancy*, a farce. Such a perennial as Jooss' *The Big City* was substantially behind the times, but his most famous standby, the fourteen-year-old *Green Table*, still holds up balletically and thematically. Performed while the United Nations was solemnly convening in New York, this familiar comment on death and diplomacy had particular cogency.

Jean Erdman made her solo debut at the Studio Theatre early in December. Miss Erdman is not what you would call a popular dancer. Her numbers have titles like *The Transformations of Medusa*, *Creature on a Journey*, and *Forever and Sunsmell*, the latter based on one of the poorer and more pretentious poems of E. E. Cummings. Pretentious is probably a good word to describe Miss Erdman too. It is not so much that her art is primarily intellectual, but that it smacks of the esoteric and pseudo-aesthetic.

Nina Fonaroff

Nina Fonaroff is also an intellectual dancer, but her art is a much more disciplined, mature and comprehensible one than Miss Erdman's. Her Studio Theatre program was modern in the best sense of that word, although she dealt mostly with classic themes in works such as *Of Tragic Gesture* and *The Feast*, and with a medieval opus in Chaucer's *Of Sondry Wimmen*. Miss Fonaroff's range is a wide one. In *The Feast* and *Of Tragic Gesture*, she probes austerely tragic subjects, while she is also capable of wringing pathos out of *Born to Weep*, a story of children and a clown doll, and being wryly satiric in *Of Sondry Wimmen*. As a craftsman and technician, Miss Fonaroff is obviously adept. But she dances not only with her feet, but also with her head.

Ruth Mata and Eugene Hari are also expert dancers, which makes their takeoffs on circus performers, ballet dancers and hindu fakirs all the more effective. In spite of the poor taste evidenced in their choice of theatrical cognomens, the duo has instinctive taste in its choice of subject matter and in its programming, as revealed in their concert at the National Theatre. In the realm of comic dancing they are measurably superior to Iva Kitchell in their inventiveness and maneuverability, but, as with Miss Kitchell, a full evening of this sort of thing goes a long way. And when the clowns go serious in a "dance melodrama" about a man and mannequin entitled *On Display*, the results are far from felicitous. But in *Pas de Deux* they have a keen satire on ballet duets, and their *Circus Spotlights* can be enjoyed as much in a theatre as in a night club.

Charles Weidman and his company, caught at the YMHA Dance Center, presented the familiar *A House Divided*, dealing with the reconstruction days of Abraham Lincoln, and the comically nostalgic *And Daddy Was a Fireman*. It was an attractive and diversified program, enlivened by Peter Hamilton's solo rendition of his *Jesse James*, one of the most strenuously athletic items in contemporary dance annals.

Jose Limon

The dance event of the month was the Belasco concert of José Limon, featuring two new works choreographed by Doris Humphrey, *Lament for Ignacio Sanchez Mejias* and *The Story of Mankind*. The first, based on the great elegaic poem of Spain's foremost modern poet, the late Frederico Garcia Lorca, emerged as a dance drama of overpowering strength and emotion. In transmitting Lorca's fierce lament for a dead bullfighter, Miss Humphrey has brilliantly utilized discordant movements and the total absence of movement. Lorca's words were finely rendered by Letitia Ide as a Figure of Destiny and Meg Mundy as Figure of a Woman. It is the usual fate of poems that are used as springboards for dancing to either dwarf the dance movements entirely or to gain nothing by the accretion of the dance. Miss Humphrey has augmented Lorca's lines with motion that is valid in its own right and that implements the words instead of merely illustrating them. And, finally, the poet and choreographer have been fortunate in Norman Lloyd's score and, above all, in Limon's embodiment of the role of the bullfighter. En-

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Walter E. Owen

Jane Deering and Harold Lang, recently the dancing stars of the Ray Bolger musical "Three to Make Ready", are pictured during their three-week engagement at the Waldorf's Wedgwood Room.

dowed with an impressive and forceful stage presence, Limon danced the part of Ignacio with an impassioned intensity that complemented Lorca's poetry with the poetry of motion. *The Story of Mankind*, performed by Limon and Pauline Koner, was a choreographic cartoon based on the cartoon by Carl Rose, with music by Lionel Nowak, depicting the progression of a man and woman from a primitive cave to a modern penthouse and, via the atom bomb, back to a cave again. It is slight and philosophically amusing. Limon also danced his own *Chaconne in D minor* dynamically and *Concerto in D minor* beautifully, the latter with Pauline Koner and Miriam Pandor. Here is a dancer who dances not only with his feet and head, but also with his heart.

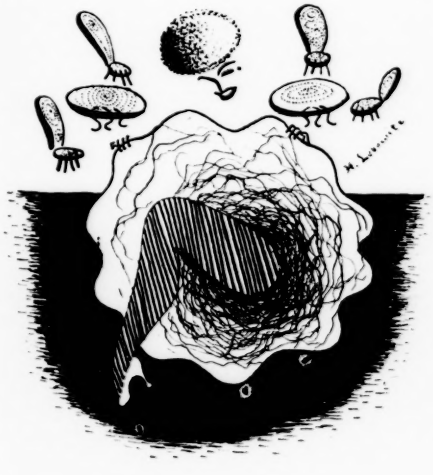
A Word on Plays

The dancing scene behind the footlights has not been very fruitful. Charles Weidman's choreography was briefly visible in the short-lived *If the Shoe Fits*. There are some bumps and grinds in the Bert Lahr revival of *Burlesque*, not to mention the dramaturgic bumps in the drama. Valerie Bettis is credited with the dances of *Beggar's Holiday*, the Duke Ellington-John LaTouche version of *The Beggar's Opera*, which does not quite come off. Miss Bettis' numbers are fast and furious and not especially distinctive, although she has some pliant dancers in Paul Godkin, Tommy Gomez and Lucas

Hoving. The dancing honors of *Beggar's Holiday* go to Marie Bryant and Avon Long, the sepia steppers. Incidentally, there is an entirely admirable choreographic and dramatic intermingling of white and colored performers in the show, accomplished without self-consciousness or any sort of to-do whatsoever. Oliver Smith's striking and complex sets are probably the best things about the musical. *Toplitzky of Notre Dame*, alleged to be a "new" musical comedy, is noteworthy in one respect. It is probably the only song-and-dance concoction around town that does not have ballet or modern dance sequences, but goes in for some old-fashioned and zestful tap numbers which manage to seem new again today by virtue of their sheer unfamiliarity. Robert Sidney did the dances and did a sprightly job. And in Walter Long, *Toplitzky* has a personable hoofer who will undoubtedly step his way to Hollywood before long. As things stand now, about the most appealing dancing in the Broadway vicinity is the waltz Ernest Truex, as Androcles, does with the lion in the American Repertory Theatre's engaging revival of Bernard Shaw's *Androcles and the Lion*.

After Hours

John Murray Anderson has made a valiant attempt to integrate the individual talents of Olsen and Johnson into his new presentation at the Carnival.



which is tenderly known as *Jerkz-Bezerk*. Mr. Anderson, with the aid of dance director Richard Bastow, manages some plush group effects, but he is no match for the exuberance of the comic duo.

Dwight Godwin's experience as a Dancer and Actor, combined with years of skill and experience behind the camera, have made him one of America's leading photographers of the Theatre and the Dance.

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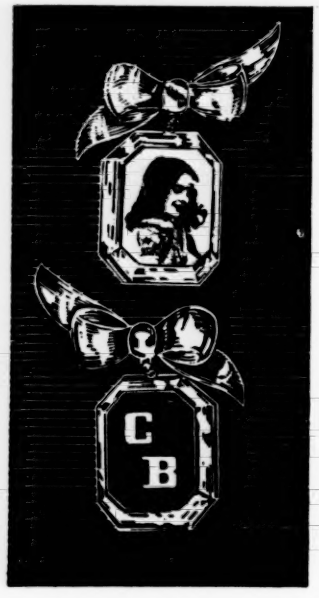

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Lou Walters' Latin Quarter remains the most sumptuous of the large West side clubs, with a show that is superior to a good many musical revues that are foisted on the customers behind the footlights. The present edition of *Manhattan Masquerade* is particularly strong on dancing, perhaps a little too strong from the viewpoint of pace and variety. The Chandra Kaly dancers are the star act and, for this corner's cash, are about the best dancing aggregation in the

Banchard

Jean Erdman, one of the moderns, made her solo debut at the Studio Theatre early in December.

dine-and-dance spots. Kaly, who somewhat resembles Tony De Marco crossed with Mephistopheles, is an electric dancer and his Indian and West Indian numbers are theatrically and thematically exciting. The attractive Marina and Leila form an exotic background for his gyrations. Francis and Grey, in their highly effective snake dance and the Wally Wanger girls, colorfully costumed by Billy Livingston and routined by Madame Kamerova, round out a show that makes nightclubbing almost worthwhile.

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NEW BALLETS FOR JOOSS

During their season at the New York City Center, the Jooss Ballet presented a total of four new works. Above: Hans Zullig courts Noelle de Mosa in "Le Bosquet," a new ballet by Zullig. Below: Scene from "Pandora," a work by Kurt Jooss based on the legend.

Right: Atty van den Berg's elegy, "In Memory of a Beloved Brother," was danced by Lucas Hoving, Lavinia Nielson, Virginia Miller, Betty Lind, and Jean Houloose.
Fritz Henle

experimental group organized by Trudy Goth provides an opportunity for the production of new dance works

CHOREOGRAPHERS' WORKSHOP

THE Choreographers' Workshop provides a showcase for any dancer who wishes to see his work in production. Formed and coordinated by Trudy Goth, the organization gives young or unrecognized choreographers a chance to experiment in their own field by supplying an outlet usually limited to ballet repertoires and musical shows. Members of this cooperative, non-profit group, which includes such professional dancers as Atty van den Berg, Patricia Newman, Henry Shwarze and Talley Beatty, have so far put on three programs at the Weidman Studio Theatre. The final concert, given in an uptown theatre, will consist of the most successful works of the season.

P. A. Dearborn
Right: Nelle Fisher and Ron Fletcher choreographed and danced in "Blind Alley," with music by Alex North, on a program sponsored by the Choreographer's Workshop.

DANCE DATELINES

LONDON

Leonide Massine is to produce his *Boutique Fantasque* and his *Chapeau Tricorne* for the Sadler's Wells Ballet. He will appear in both ballets with Margot Fonteyn . . . *A Ballet in the Ballet*, the musical stage play based on the Brahms-Simon novel, with Irina Baronova and Leonide Massine heading the cast, folded in Liverpool during December without having attained a London showing . . . Purcell's *The Fairy Queen* was presented at Covent Garden in December. The adaptation of the masque by Constant Lambert is based on the fairy scenes and those concerning the Athenian workmen from Shakespeare's *Midsummer Night's Dream*. Produced by Frederick Ashton with the full Sadler's Wells Ballet headed by Margot Fonteyn and Michael Somes, the play consists mainly of dancing. The cast included Margaret Rawlins and Robert Helpmann. Decor and costumes were by Michael Ayrton . . . Alexis Rassine of the Sadler's Wells Ballet will shortly appear with Les Ballets des Champs Elysees as guest artist.

PARIS

"UNESCO Month" brought several dance events to Paris. Jose Torres was chosen to represent "Free Spain". The Greek ballet presented by the Pratsica group from Athens included a long medieval legend, *La Belle a la Rose*, and a number of folklore dances in authentic costumes. Les Ballets des Champs Elysees, last dance event on the UNESCO program, included in its concert *Les Amours de Jupiter* choreographed by Roland Petit, a fragment of *Le Lac des Cygnes* and Jean Cocteau's macabre *Le Jeune Homme et la Mort*. Martha Graham's ballet was announced, but did not materialize . . . *Baptiste*, which has been re-created by Jean-Louis Barrault of the Comedie-Francaise, is playing to packed houses at the Theatre Marigny. The pantomime, part of which Barrault did for the film *Les Infants du Paradis*, is an eighteenth century work by Jacques Prevert with music by Kosma . . . Serge Lifar finally gave his promised, or threatened, concert at the Salle Pleyel to a full house which received him with a great ovation. His program included *Le Lac des Cygnes*, *Giselle* and *Prelude a l'Apres-midi d'un Faun* . . . Another gala event was the "Dance Throughout the Ages" evening at the Palais de Chaillot for the benefit of the Resistance deportees and internees. Lise Delamare read a text by Jean Laurent who arranged a program with illustrations, including dances from Egypt, Greece, Rome and down through to Joan of Arc, the Degas and Toulouse-Lautrec epochs and Gershwin's modern piece, *Rhapsody in Blue* . . . The TEC, "Work and Culture" group, has organized dance evenings with talks illustrated by well-known dancers. Two of the programs presented have dealt with "Character Dancing" and the "Interpretation of the Dance, Its Creation, the Modern Dance, Neo-classicism".

CHICAGO

The exhibition of ballet photographs by Maurice Seymour at the Public Library has drawn the largest crowd in the history of the library . . . The dance series sponsored by the University of Chicago will include a talk by Sybil Shearer on "The Philosophy of the Dance" and a lecture by a ballet composer on the role of music in ballet. In April, documentary films on the last decade of the dance will be shown and the series will close with the performance of three new ballets by Chicago choreographers . . . *Song of Norway* now has Alexandra Denisova dancing the leading role in the concerto which climaxes the musical. Carl Littlefield is dancing the leading male role, and Dorothie Littlefield is ballet mistress as well as dancing the part of the Italian ballerina . . . Janice Cioffi is solo dancer in the Victor Herbert operetta *Sweethearts*, with comedian Bobby Clark. . . . Gabriel and Leda Cansino are dancing at the Cuban Village.

HOLLYWOOD

Agnes de Mille has been signed as choreographer and dance director for the screen version of *One Touch of Venus* by Artists Alliance, the Mary

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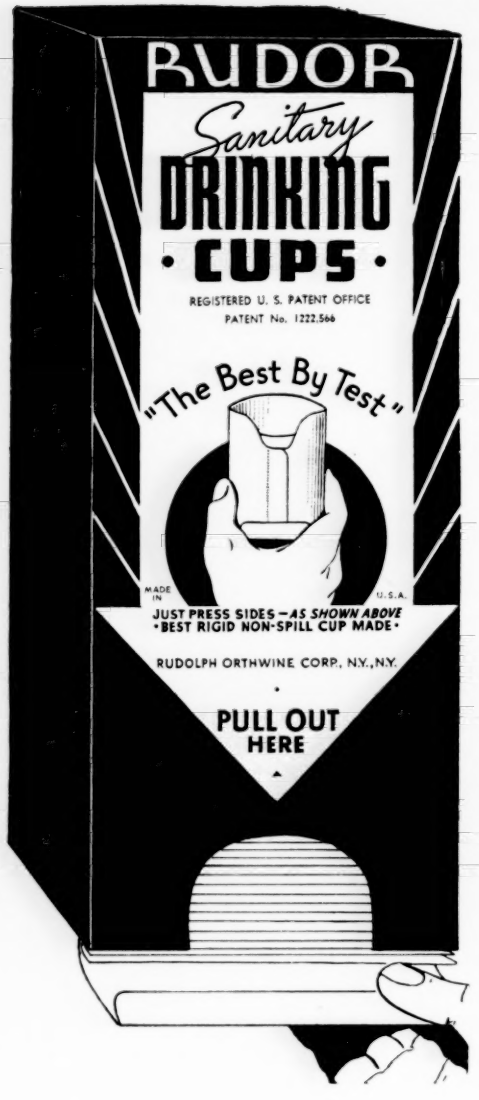

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Pickford-Lester Cowan company. The contract also gives her rights as a full director of a movie to be determined at a later date . . . Cyd Charisse is teamed as Gene Kelly's dancing partner in *Cabbages and Kings* . . . An extensive search for twelve girls to appear in the United Artists musical, *Copacabana*, resulted in the selection of twelve chorines from more than 700 applicants. The "Copacabana Girls" chosen are Dee Turnell, Chili Williams, Maxine Fife, Margie Allison, Virginia Johnson, Doris Dunne, Toni Kelly, Mara Williams, Abigail Adams, Mary Blanchard, Jean Miles and Maril Nomee. Present plans call for the girls to make a personal appearance tour throughout this country, Europe and Latin America in connection with promotion for the film. Another contract for the picture went to Pierre Andre, who has been signed by producer Sam Coslow to do a specialty dance with Dee Turnell . . . A group of eight dancers featured in *Down to Earth* are being taken on a series of night club dates by Columbia dance director Jack Cole.

Fred Astaire has been busy working out routines for his new Dance Studios, which will open a first branch on Park Avenue in New York, and training seventy-five men and women instructors. Only private lessons will be given when the studio opens its doors, and prices will be fixed in a range for the general public . . . "My, How Time Does Fly" has been bought by RKO Radio as one of the big production numbers for its musical comedy *If You Know Susie*. The number will feature Eddie Cantor and Joan Davis in blackface, supported by a bevy of dancers in a spectacular episode staged by dance director Charles O'Curran . . . Gene Kelly has sold an original screen play, *Take Me Out to the Ball Game*, which he wrote with Stanley Donen, to MGM.

NEW YORK

Valerie Bettis, after completing the choreography for *Beggar's Holiday*, left for Los Angeles to work with Serge Denham's Ballet Russe de Monte Carlo on her new ballet piece, *Virginia Sampler*, with an original score by Leo Smit . . . Katherine Dunham's dance revue *Bal Negre*, after a six week run on Broadway, is scheduled for a London engagement this winter . . . Igor Schwezoff has signed a two year con-

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Echo of the Ballet
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tract as artistic director and choreographer for a ballet company which will be organized in Rio de Janeiro and will be known as the Youth Ballet. The new group will be under the joint sponsorship of the Brazilian Ministry of Education and the Athletic Club of Rio. Schwezoff's repertoire will include a number of classics as well as original works. He will start his group with twenty dancers and will increase the list with more dancers from this country and from Rio . . . Cecil Smith, former drama and music critic of the *Chicago Tribune*, has joined the staff of *Theatre Arts* as music and dance critic. His monthly articles will include such subjects as the opera, operetta, modern dance and ballet, with special stress on music and dance in relation to the theatre . . . Paul Szilard, former choreographer for the opera in Budapest and choreographer and ballet master of the San Carlos Opera in Lisbon, is at work on a suite of dances based on Zoltan Kodaly's *Galantai Dances*, orchestral suite. Mr. Kodaly, a contemporary Hungarian composer, is also in New York . . . Plans for new films by the J. Arthur Rank Organization include the Technicolor *Red Shoes* with a ballet background . . . Arthur Murray has conferred with Machito, orchestra leader at La Conga, about "El Botecito", a new Cuban dance which Machito brought from Havana and introduced to North American audiences. If plans go through as scheduled, Murray will teach "El Botecito" on a nationwide scale, together with such established Latin American favorites as the samba, conga and rumba.

December dance events . . . The recital of the Fox Hole Ballet at the YMHA featured *The Garden Party* and *Circus*, both with choreography by Grant Mouradoff, formerly premier danseur of the Metropolitan Opera, and featured soloist of the Ballet Russe de Monte Carlo, now the Fox Hole Ballet's top-billed dancer. Boris Romanoff's *Sardar* was also performed, as well as six divertissements, among them the grand pas de deux from *Swan Lake*, danced by Sonia Woicikowska and Grant Mouradoff . . . As part of the Museum of Natural History's series, *Around the World with Dance and Song*, Claude Marchant and his group presented a program entitled "Drums of Afro-Cuba" . . . Under the auspices of the Brooklyn Institute of Arts and

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Sciences, Iva Kitchell performed her "Dance Pantomines and Parodies" at the Brooklyn Academy of Music . . . Stage for Action sponsored a contemporary dance concert which was presented at the La Meri Dance Theatre. The program included Beatrice Seckler and Lee Sherman, formerly seen at the Rainbow Room and frequently featured at the Roxy Theatre; Atty van den Berg, who was premier soloist with the Jooss Ballet; Nellie Fisher, featured in *On the Town;* Eva Desca, premiere soloist with the New Dance Group; and Valentina Litvinoff, a staff member of the Seven Arts Theatre of Detroit . . . *Incident in Spain,* stylized dance-pantomine based on the music of Massenet's *Le Cid,* was produced by the Television Workshop of New York over station WRGB, Schenectady, as the nineteenth of a series. The eternal triangle was the theme of the choreography styled by Maya Warwick and danced by Michael Abbott, Miss Warwick, Eleanor Rampell and Helene Hillman. Dance sequences were under the direction of Vance Hallack of the Television Workshop . . . Yung Oak Kim, Korean dancer, presented a program of Western and Eastern dances at the Carnegie Chamber Hall . . . A concert of "Hispanic Piano Music and Dancing" was performed at Times Hall by Teresita and Emilio Osta.

It is announced that Willam and Harold Christensen, directors of the San Francisco Ballet School, will establish a scholarship for young ballet aspirants. The scholarship awards will be conducted along the same lines as those of Enrico Cachetti with his gold, silver and bronze awards which guaranteed personal instruction for a certain period of time. The San Francisco Ballet School will do likewise, establishing a first, second and third degree scholarship under the personal tutelage of the Christensen brothers. The Ballet School will also inaugurate a music department starting with the spring semester, under the direction of Fritz Behrens. The musical training will be mainly for young ballet students.

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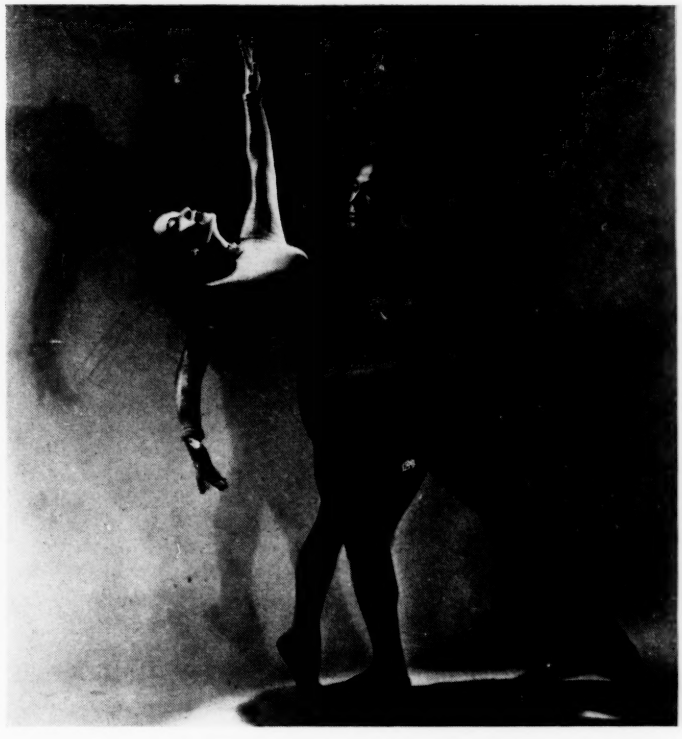

Ruth Mata and Eugene Hari combine acting, satire and drama in their numbers for the concert stage. Above: "On Display" is a dance drama of a man's love for a mannequin who comes to life. Below: In their "Carnegie Hall," the dancers imitate the wild gyrations of musicians.

Photos: Dwight Godwin-Windmann

CUBAN HEAT WAVE

Diosa Costello shakes a mean conga and rumba

DIOSA COSTELLO, familiarly known as the "Latin Bombshell", goes through a series of uninhibited vibrations in these pictures taken during a recent engagement at La Conga. A native of Puerto Rico, Diosa is famous for her torrid rhythms in night clubs, movies and musicals. She is married to bandleader Pupi Campo with whom she does an inspired rumba routine.

Photos: Alex Siodmak

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MUSIC FOR THE BALLET

English composer Arthur Bliss discusses his scores for ballet

Arthur Bliss and Constant Lambert discuss recording of the music from Bliss' new ballet, "Adam Zero."

THE art of the ballet has so advanced during the past twenty years, and public interest in it, especially in Britain, has increased so much that it should be possible to use it to express almost any theme or idea. So thinks Arthur Bliss, famous composer, who although British by birth and education, is proud of his Connecticut ancestry and of the ties which bind him to the United States.

Mr. Bliss has composed the music for three ballets, all serious, which have been performed by the Sadler's Wells Company. The first, *Checkmate*, had its first performance at the Paris Exhibition of 1937.

"I wrote the story as well as the music for this," Mr. Bliss said recently, "and I intended it as an antidote to the clever inanities of some of the modern ballets devised by Diaghileff in his last period. I wanted to prove that ballet could be

dramatic, tragic even, and as a chess-player myself I was strongly attracted to the idea of chess as a subject for ballet.

"A theatre director friend of mine told me I could make an audience accept any degree of fantasy if I began realistically. So the ballet opens, as you will remember, with the stage as a giant chessboard on to which the various pieces enter, until one side of the complete board is assembled. Only then does the story begin of the Red Knight's passion for the sinister Black Queen.

"Incidentally, after the first performance of the ballet in Boston, a distinguished chess player wrote me an indignant letter about this love interest. He maintained that the game was founded on the sadistic principles of intrigue and war, and that the introduction of a romantic theme was an unwarranted license!"

Mr. Bliss's next essay in ballet did not occur until 1944 when Robert Helpmann approached him to do the music for a modern miracle story to be told against the background of a Glasgow slum. The result was *Miracle in the Gorbals*, a work designed to prick the audience's social conscience and show up the evils of mean and overcrowded streets.

The theme of *Miracle in the Gorbals*, used frequently in literature, is something new in ballet. It tells of the visitation of a heavenly Stranger who restores to life a girl suicide, excites an almost religious fervor in the thugs and beggars of the neighborhood, and is eventually knifed for taking compassion on the local prostitute. The music adds powerfully to the emotional effect, exciting pity and terror in a way that mime alone could never accomplish. The actions of the crowd as the "Suicide" comes to life have the lift and angularity of an El Greco painting. Here the music echoes the rhythm of a Negro spiritual. Later it does not scorn a touch of swing.

Mr. Bliss's latest ballet, *Adam Zero*, produced last year at Covent Garden, takes as its theme the whole life of man, as depicted in Shakespeare's famous "Seven Ages" speech. Here the story was conceived before the music, though the whole thing was worked out in detail between author, choreographer and musician.

"This is the only way to produce music that is really balletic," Mr. Bliss said. "For *Adam Zero*, I wrote a symphony

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of the four seasons: spring takes Adam's pilgrimage from birth to courtship; summer brings marriage and success; but in autumn there is a falling away, fears and doubts obsess him, until, with the coming of winter, he loses everything he has, and only the dark figure of death is kind."

The ballet begins and ends with a bare stage, which gradually fills, then empties, as Adam goes through life. Even the scenery dances, and at the height of the hero's progress, the stage is crowded with events. There is even a hint of Belsen in one short scene. *Adam Zero*, in fact, expresses the serious philosophy that a man is not a free agent but is predestined.

Arthur Bliss has many times visited the United States. His piano concerto was first performed at the New York World's Fair in 1939. He has conducted the New York Philharmonic and Boston symphony orchestra, was for a time permanent conductor of the San Francisco Orchestra; became visiting professor of Music at the University of California in

1939; and before embarking on the score of H. G. Wells' *Things to Come* in 1935, went to Hollywood to study film music. Bliss has written a good deal of music for the movies, his latest being for Two Cities' African drama, *Men of Two Worlds*.

Arthur Bliss does not inhabit the ivory tower of the creative artist. He has always fostered and encouraged young musicians. During his years with the BBC, he paid special attention to British composers and to music written by Empire and United Nations composers. He has deeply studied the music of the people, encouraged brass bands and choral societies throughout the country.

And one day he will surely write the music for another ballet—if only to please his fourteen-year-old daughter, who has studied at the Sadler's Wells ballet school since she was eight.

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Photos: Gabriel Moulin

SPANISH DANCE TEAMS

The south-of-the-border influence has been noticeable in the night spots. Above: The Rossilianos whirl through a fast number at the Havana-Madrid. Below: At El Chico in the Village, the finale number is led off by Trinita Reyes, while the team of Muguet and Albaicin complete the Spanish trio.

Photos: Vincent D. Sullivan

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Katherine Dunham's *Journey to Accompong* (Henry Holt and Company, New York, $2.50) is the account of Miss Dunham's anthropological field trip to Accompong, Jamaica, on fellowships from the Rosenwald Foundation, while she was still a college undergraduate. This collection of informal, day-to-day notes is in the form of a diary, dealing with the customs and dances of the tribe of Marroons living in an isolated and primitive community. The volume is attractively designed and bound, with drawings by Ted Cook.

Nijinsky (Henry Holt and Company, New York, $3.00) is the first of a series of six dance books to be edited by Paul Magriel of *Dance Index*. These volumes will be distributed through Ballet Society, Inc. to its members, and are also on sale to the general public. This comprehensive volume contains informative articles by Carl Van Vechten, Edwin Denby, Robert Edmond Jones, Stark Young, H. T. Parker and Marsden Hartley, and is lavishly illustrated with many rare photographs.

Designs for the Theatre (Faber and Faber, London, five shillings) is written by Leslie Hurry, the major "discovery" in English theatrical design for some years. His first commission was the settings and costumes for Robert Helpmann's ballet *Hamlet*, and he has since re-dressed the four act production of *Swan Lake* for the Sadler's Wells Ballet. The present volume reproduces his designs in black and white, with a frontispice of the *Hamlet* setting in color. One wishes that all the reproductions might have been in color, since it is in the turbulence of his colors and in the occasional impact of a vivid individual costume that Hurry's greatest merit lies.

M. C.

The Sleeping Beauty by Mandinian and Beaumont (Beaumont, London, twenty-five shillings) is a photographic record of the Sadlers Wells Ballet's production of the great Petipa ballet at Covent Garden. The photographs are almost all good and include some of the best studies of Margot Fonteyn ever printed. Cyril Beaumont has contributed a detailed description of the ballet's action.

M. C.

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DRESSING ROOM INTERVIEW

ballerina Nora Kaye talks of motion and emotion in the ballet

Isolde Chapin

Ballet Theatre's Nora Kaye, before going on stage in "Facsimile," sews ribbon on pair of ballet slippers.

NORA KAYE, ballerina of the Ballet Theatre, was about to go on stage in *Facsimile*. Seated in her dressing room, she applied makeup and spoke about her latest ballet vehicle.

"My role in *Facsimile* is very difficult to dance," she said, "because it works up to such an emotional pitch. It uses combinations not learned in the classroom, different kinds of movement, a different vocabulary. You can't call it modern dance. I don't know what 'modern' means. You might call it a modern approach to ballet. My role is that of a silly, shallow, neurotic woman, but the audience should feel compassion for her.

"One of my favorite roles is in *Pillar of Fire*. It is a wonderful role. I have concentrated on working that out more than any other. It is exceedingly difficult to sustain the mood that Antony Tudor has indicated.

"Tudor is now doing a ballet based on Proust's *Remembrance of Things Past*. I'm in a Proust phase myself now. When I'm not rehearsing, I read. I hope to dance in the new Proust ballet, but Tudor has not told me what my role might be. If I knew, I would probably read only that section of the book.

"People always ask me whether I think it is effeminate for men to dance, and that question always irritates me. It is as natural to dance as it is to speak on the stage. The trouble is that you can't say a man is graceful without thinking that he is effeminate.

"It is a difficult life, that of a ballerina, but ballet is a great and challenging art.

You have to feel that it is a religion with you, otherwise nothing would compensate for the time and work that must be put in on it.

"I like best to dance those ballets where the emotion can get over to the audience. You can have emotion without words, just with the beauty of the body. Even the classics could be danced with emotion and they would be as great as the modern ballets. You can have emotion without a story, with beautiful movements, but it is not purely physical, either. There are some people who are trying to inject words into ballet. I don't approve because I think you can say it all with your body, with movements. In *Facsimile*, for instance, I believe that the one word I speak at the end of the ballet, "Stop!" is dramatically superfluous.

"My ambition is to dance every type of role. I am not exactly the soubrette or Viennese waltz type, but I have always thought that if you were a good enough actress, you could do anything.

"How much do I weigh? About 110. I read that Igor Youskevitch said that he has had ballerinas weighing up to 130. Yes, sometimes Igor curses the day he became a dancer." I. C.

Who's Who

JOAN LITTLEFIELD, an English writer and a member of the London Critics Circle, was for a time movie correspondent for the North American Newspaper Alliance and has contributed to *Theatre Arts* and other American magazines.

PHILIP K. SCHEUER, film critic of the *Los Angeles Times*, has written for *Colliers* and other national magazines.

BERNARD SOBEL, an authority on the theatre, has contributed to *Theatre Arts* and *The Saturday Review of Literature*, and has published several books.

VINCENT D. SULLIVAN, photographer for the armed forces and the O. W. I. during the war, now does special documentary work for the Port of New York Authority.

WALTER TERRY, whose new book, *Contemporary American Dancers*, will be published by A. S. Barnes and Co., contributes a monthly article to *Dance*.

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FOOTNOTES

notes on screen dancing and dance photography

The moral of the symposium on screen dancing in this issue is that not even the appointed guardians of the dance in Hollywood are satisfied with the status of that cinematic art. As in their approach to other material, the moviemakers film the dance in a stereotyped fashion that relies more upon garish production qualities than on the visual evocation of movement. Dance, as perhaps the most extrovert of the arts, has much in common with the screen which is essentially a visual medium, in spite of its utilization of speech and other artistic elements.

The best of the moviemakers long ago discovered that the most potent vocabulary of the screen is the image, and that the moving picture is frequently worth a thousand words. The surrealist movie, Dreams That Money Can Buy, also discussed in this issue, is an instance of how the medium can be used to express muscle and emotion in a forthright fashion. In this picture, a producer without recourse to an unlimited budget or to great technical facilities, managed to capture a truer dance quality in sequences not directly related to dancing than most of the Hollywood musicals do. Only the other month, Maya Deren's Ritual in Transfigured Time, which was characterized as a film which creates a dance with non-dance elements by choreographic use of the movie medium, was also discussed at length in these pages. Films such as these are indications of the direction in which the Hollywood dance director must move if he is to aspire to the best in both of the related arts.

* * *

A note on dance photography: The picture of Nora Kaye in her dressing room (page forty-eight) is the only type of ballet picture that can be taken in a theatre today. Any other type of backstage photography is forbidden by the stagehands' union unless prohibitive costs are paid to the entire backstage crew. Even performance shots taken with a candid camera from the audience are frowned upon by the stagehands. These restrictions put a serious crimp in taking properly atmospheric dance shots behind the footlights. In contrast, the night club performance photographs in the John Murray Anderson story in this issue were obtained without any trouble since there are no stagehand stipulations against camerawork in night spots. The night clubs and Hollywood are now the last resort of unrestricted dance photography. The Broadway ballet and musical comedy are the losers for it. E.G.

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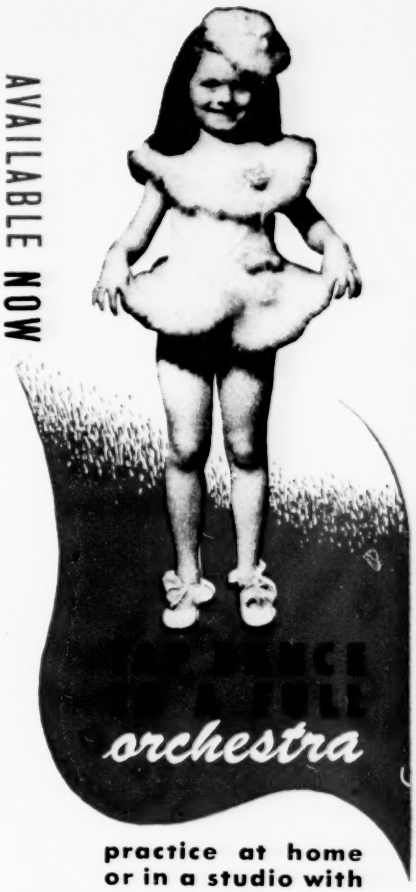

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